

DESIGN

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CHINESE POTTERY

Adelaide A. Robineau



HINESE porcelains of the Ming, Kangshi, Young Chen and Chien Lung periods are familiar to all students of ceramics, but few are acquainted with the pottery of the earlier dynasties which are far more inspiring to the potter of today both in form and decoration. Only the grand feu potter can get inspiration from the porcelains, but there is inexhaustible material in ceramics of the Han, T'ang, Sung and Yuan dynasties. It is only of late years that

the treasured examples of these potteries have come to the knowledge of Western collectors, so closely were they secluded by Chinese connoisseurs. While Egypt and Persia were making potteries over 2000 years ago, China also was making her artistic records, but we have few authentic examples before the Han dynasty, 206 B. C. The few scattered specimens of the pottery of the Chou dynasty, preceding the Han dynasty by a thousand years, are interesting rather as antiquities, mostly cooking utensils in an unglazed grey body, built by hand with little decoration other than hatching or a lozenge shaped pattern. With the Han dynasty, or a little before, the potter's wheel began to be used and both

shapes and decoration acquired a high artistic quality.

The body of the Han pottery is nearly always red with a dark green glaze to which age and contact with the elements have given a charming golden or silvery iridization. Occasionally, however, examples are found of an ash grey body with yellow, brown or black glaze. On some of the later specimens a brown slip with a transparent glaze is used, which method developed greatly during the Sung dynasty. While many vase shapes are found, the greater portion of the Han pottery is composed of grave furniture, miniature granary urns, farm buildings and tools, wells with buckets standing on the curbs, cooking utensils and models of animals and human figures as companions to the dead. These have very little decoration and are simply made. The purely ornamental pieces, however, for the use of the living, are frequently decorated in relief with hunting scenes and many have tiger masks with ring handles.

Two forms peculiar to the Han dynasty are the "Hill" censers and "Hill" jars, which are symbolic of certain beliefs of those days. The "Hill" censers are called "Braziers of the vast Mountains" from the shape of the cover which represents the mountains in the "Isles of the Blest." These are perforated for the issuance of the incense. The globular bowls are set on stems fixed in saucers, to give the idea of a hilly island surrounded by water. The "Hill" jars are similar, but the covers are not perforated. The jars are set on three feet, often shaped like squatting bears and decorated in relief with animals, huntsmen and scrolls. The covers represent hills with waves about their bases. The use of these jars is not known.

Some of the pottery figurines of animals and humans are of unglazed buff or grey body, but most have been covered with a glaze, the disintegration of which by time constitutes one of the chief beauties of the ware. While crude, these figures are made with a boldness and simplicity which would not be shamed by the modeling of today. Many are quaintly amusing, but all are unmistakably characteris-



Granary Urn
Han Dynasty



Hill Censer
Han Dynasty



Teapot
T'ang Dynasty



Group of Chinese Vases—T'ang and Sung Dynasty

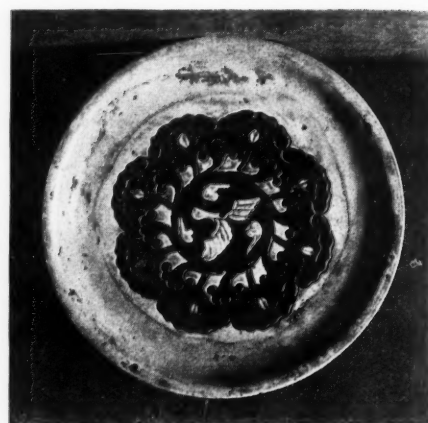
DESIGN



Ochre Body; Cream Engobe
Decoration Green and White



Yellowish Green Clay; Cream Engobe
Decoration Yellow and Green
T'ang Dynasty



Pinkish Cream Body; Cream Engobe
Decoration Engraved and Enameled
with Cobalt Green and Yellow

tic. The relief decorations are either pressed in a mould and then applied to the vase, or stamped, or modeled in the mould of the vase itself.

Four hundred years elapsed between the Han dynasty and the inauguration of the T'ang dynasty, during which period little was added to



Grey Stoneware
Greenish Glaze

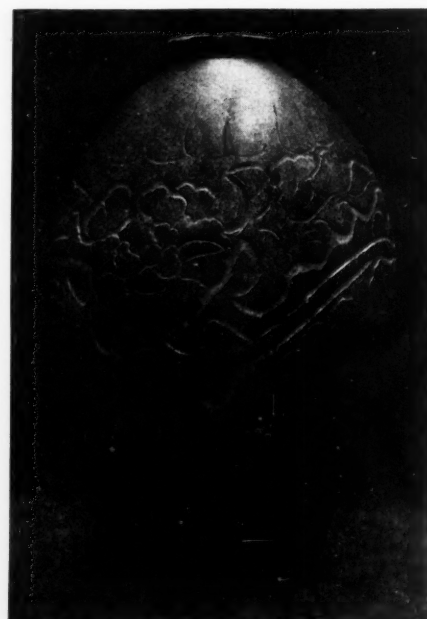
the history of ceramics. The body of the T'ang vases varies considerably, as there were potters all over the kingdom. There was a soft faience and various degrees of hardness up to the porcelainous stoneware. The color was white, pinkish, differing shades of grey and red. The glazes



Terra Cotta Body
T'ang Dynasty



Cream Engobe; Engraved and Enam-
eled in Green, White, Brown and
Yellow



Ochrous Clay
Engraved Baked Bread Color

were chiefly lead glazes which have decomposed more or less, giving iridescence. They were put on thinly and allowed to run in terminal drops at times, while a distinctive feature of the single color glazing was the wavy line in which they finish, from one to three inches from the base. The colors used were chiefly yellow and green, but they also employ brown, blue, purple and black. The yellow varies from cream to deep. The green also varies but is not as deep as on the Han pottery. The T'ang potters also used red and black painting, sometimes under a transparent green glaze, and also slips of different colors covered with transparent glazes. Sometimes they used a white slip on a red body, cutting away the background to let the design show white on red. Then a transparent glaze was applied. At times, before glazing, different oxides were washed over the slips so that green leaves and white flowers could be seen on a red or yellow ground.

The drawing was bold and direct while somewhat crude, which, however, is its chief charm and is a matter of art rather than immaturity. While moulds were much used, the potter's wheel was also greatly employed. The figurines are moulded, but finely and simply conceived. They form perhaps the most important contribution to ceramic art in the T'ang period. We shall touch on these in a later article.

(To be continued.)

Note—Many of the illustrations are reproduced from "La Ceramique dans l'art d'extreme Orient" by Henri Riviere (Albert Levy, Paris) and "Early Ceramic Wares of China" by A. L. Hetherington (Charles Scribner's Sons).



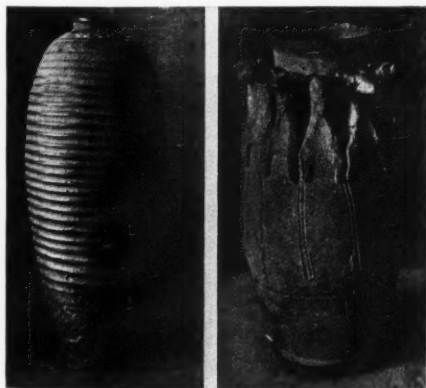
T'ang Funeral Vase
Dark Grey Body, Grey Green Glazes



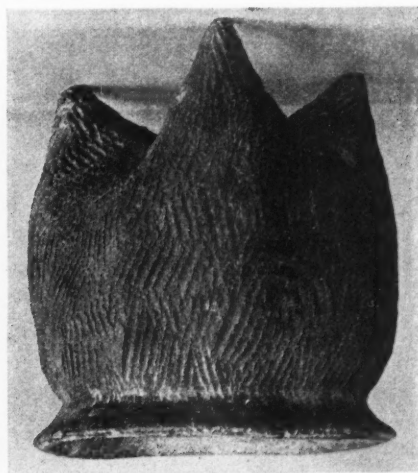
T'ang Dynasty
Pinkish Ochre Body; Cream Engobe



Pillow, Red Clay; Enameled Cream,
Green, Brown and Yellow



Han Dynasty
Dark Grey Body, Unglazed; Yellow
Dark Red Body, Dark Green Glaze



Chou Dynasty
Dark Green Body, Hatched Decoration



Hill Jar, Han Dynasty
Red Clay, Dark Green Glaze



DECORATED CANDY BOXES

Florence Mais Cramer

East High School, Rochester, N. Y.

EARLY in December that old but ever new question came up—what can we make for Christmas? So many things were suggested that it was hard to choose but we finally decided that decorated candy boxes would carry the Christmas spirit and besides would give the class an entirely new and enticing problem. A box holding just a pound was made for us with a rectangular top $5\frac{3}{4}$ inches by $7\frac{1}{4}$ inches.

We decided not to use the purely Christmas idea of Santa Claus and Christmas tree, as we were making toy or Christmas posters and also designs for Christmas cards that carried out that idea. The class were asked to make little sketches showing as many decorative ideas as they could think of—with no material before them whatever for reference—and flowers, figures, birds, animals, houses, etc., were brought into the rather naturalistic little plans.

Next came the real instruction. The design could be either occult or bisymmetric and emphasis was put on balance and

proportions—the importance of the background as related to the design ground—and getting them to see that *all* the naturalism of the sketch must be left out if it was to be good design. The last step was the enclosing banding, which held some idea taken from the design proper.

We had been doing intensive work on color—so now came the application of some of the harmonies that they had not been able to use in the fascinating textile designs because in these small designs they could bring in more intensity of color—and so many really lovely designs were made that we considered it one of the most delightful problems that we had had in some time.

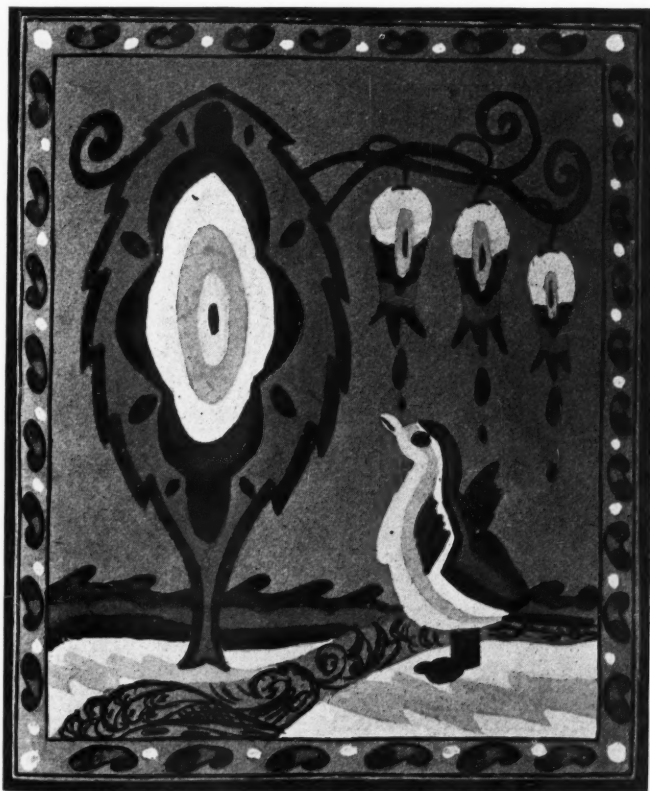
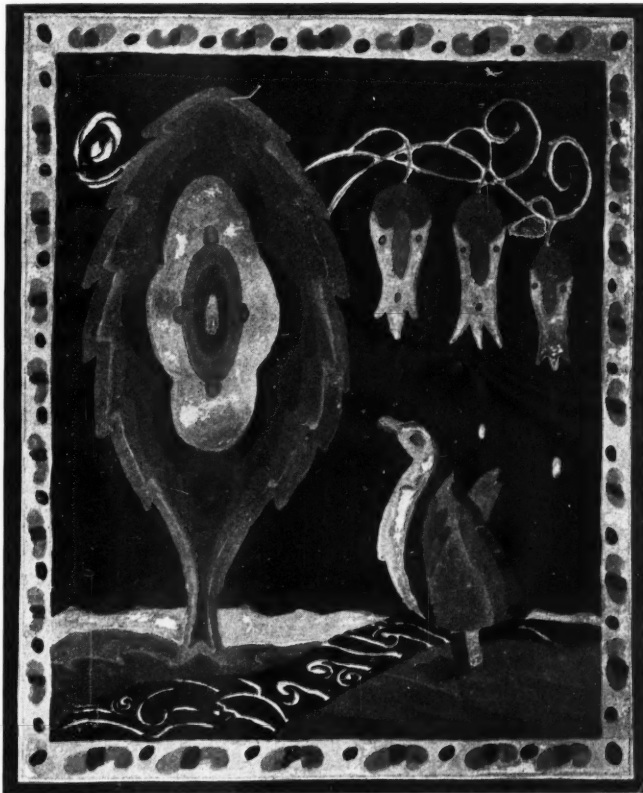
TRADE NEWS

The well known firm of B. F. Drakenfeld & Co., whose advertisement appears in every issue of this Magazine, will some time after the first of the year move from its present address of 50 Murray Street to 45-47 Park Place, New York City.

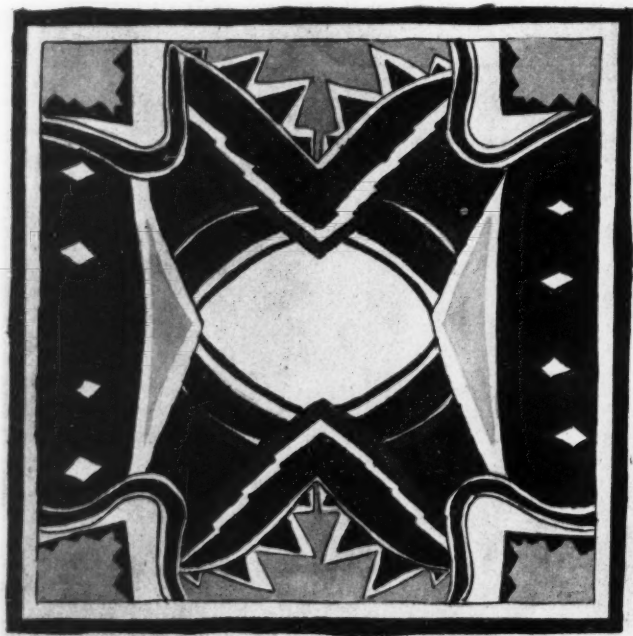
This firm which deals in ceramic materials of all kinds, colors, kilns, etc., was founded in 1869.



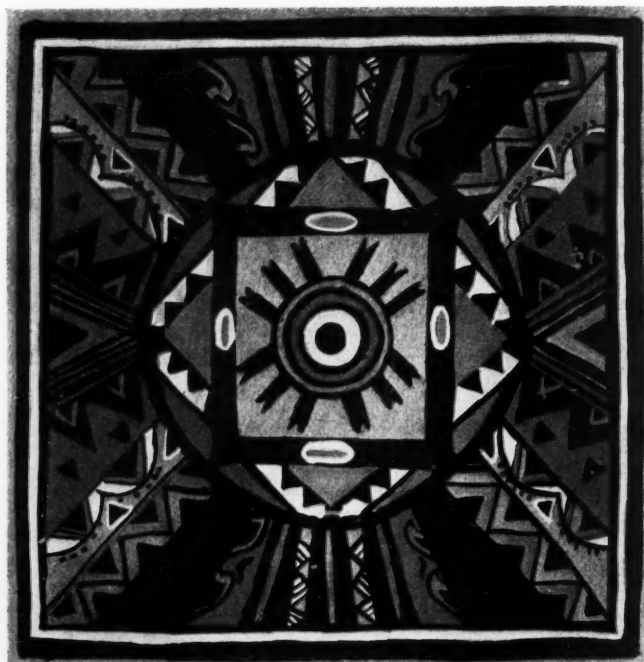
Designs by Pupils of East High School, Rochester, N. Y., Florence M. Cramer, Instructor



Designs for Box Covers by Pupils of East High School, Rochester, N. Y., Florence M. Cramer, Instructor



Mary Elizabeth



Ruth Rollins

SEVENTH GRADE SQUARES

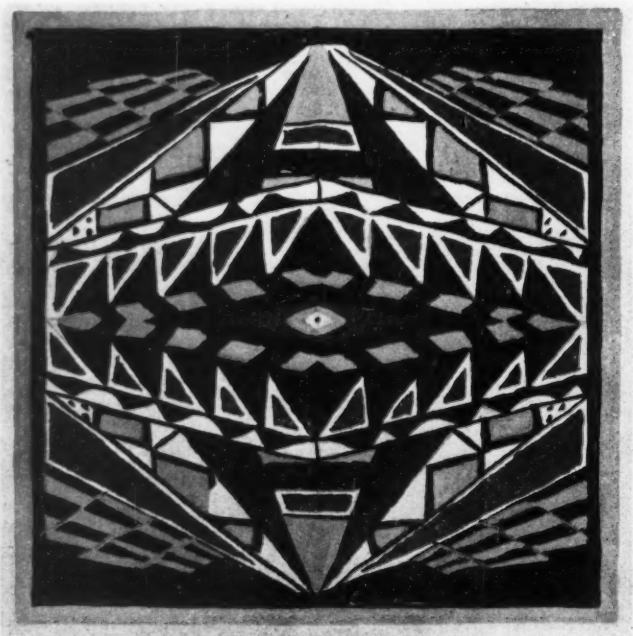
Mrs. Eleanor W. Van Riper

Monroe High School, Rochester, N. Y.

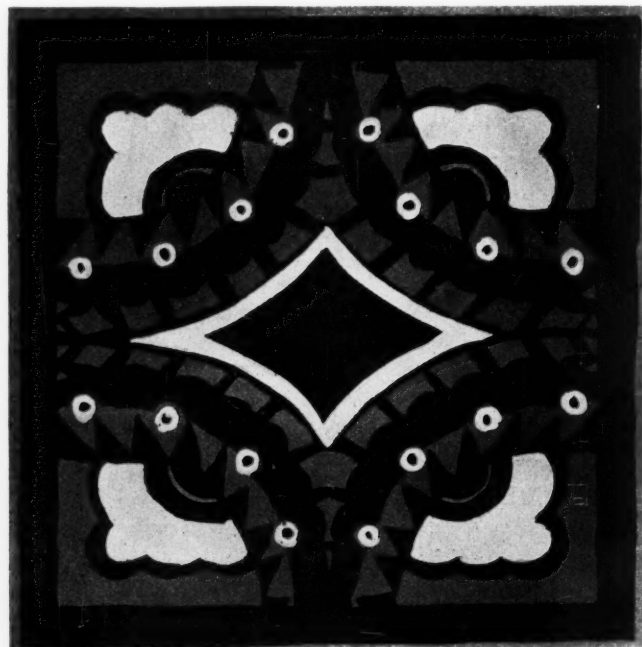
THE question that confronts us in planning a design lesson for the Seventh grade is whether we can make it fundamentally definite and purposeful without losing the original and imaginative side. To accomplish this is surely worth while for in the seventh grade we are preparing and interesting our future Art pupils by getting them to appreciate that they can create something of their own that is not crude looking or poorly spaced.

I started a seventh grade lesson in design by spending the first hour making in a very freehand manner various line movements in either straight or curved lines; the combination of these forming interesting border suggestions. By fitting in some spaces with pencil or charcoal, it soon proved that uneven spaces were more interesting.

The application of our design work was the breaking up into pure form design an eight inch square, using bisymmetric balance, and being an appropriate type for a printed handkerchief. Our first step was to obtain an interesting space division of not more than four spots for half of the square, which could be obtained by the use of either curved or straight lines, then each



Cyril Sumner



Grace Bookman

Designs by Pupils of Monroe High School, Rochester, N. Y., Mrs. Eleanor W. Van Riper, Instructor

spot became an area that was to be filled with either a combination of line design or a solid use of circles or squares that would reproduce an all over effect. In just lines they were not very interesting, for of course they needed the proper amount of dark for the light. We then filled in with India Ink portions of the design that would give us the necessary distribution of values. The designs were then corrected and ready for tracing on Bogus Paper.

On the Bogus Paper the designs were again filled in with

India Ink and the corrections made. To fill in some of the larger unfilled areas we next used a medium gray in either cool blue or warm tone. At last a brilliant color, such as warm yellow for the blue gray or emerald green for the yellow gray, was used in small spots.

I found that this lesson helped the class to put the design quality into their later work for they had definitely learned how to work with design.



F. Giacoind



G. Scott



Bayless Munger



Marjorie C. Stenzel

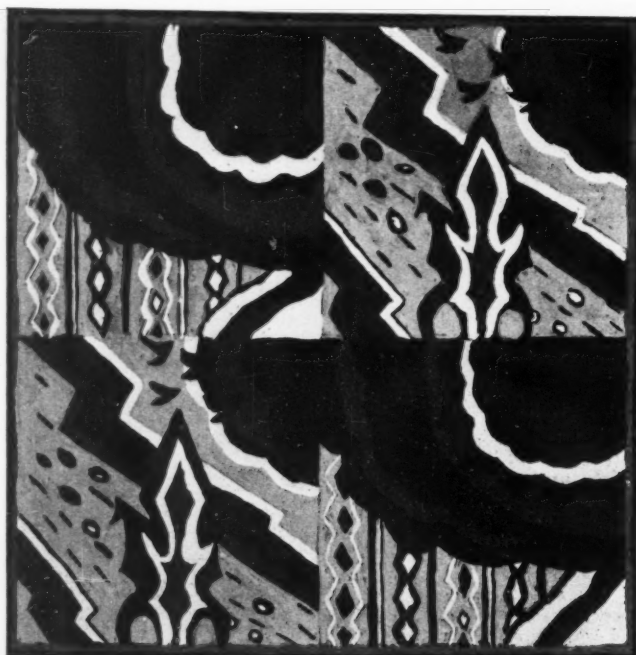
Designs by Pupils of East High School, Rochester, N. Y., Rose M. Acker, Instructor (See Page 149)



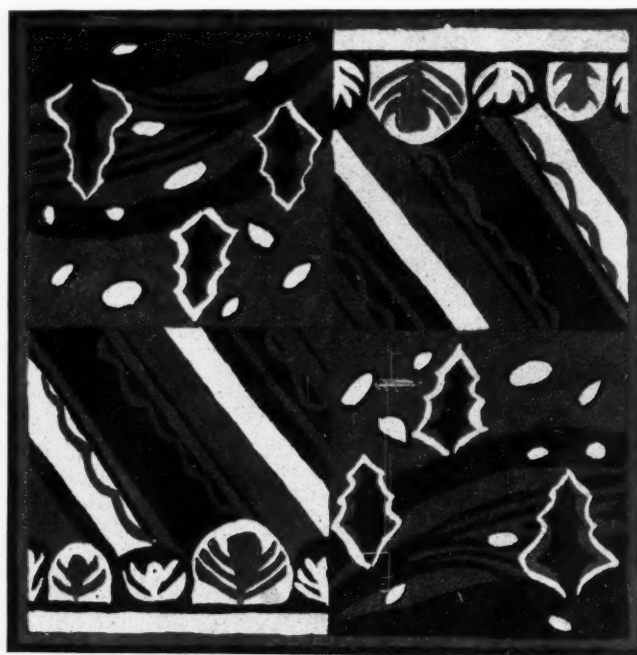
Margaret Soules



Allison Bradstreet



Bernice Bennem



Dorothy Blendinger

Designs by Pupils of East High School, Rochester, N. Y., Rose M. Acker, Instructor (See Page 149)

NEW PUBLICATIONS

The "Study of Color" by Michel Jacobs, director of Metropolitan Art School and Metropolitan Color Guild, published by D. Van Nostrand Co., 16 color illustrations, 92 black and white. The author's foreword says: "If youth were taught theory and laws of color as laws of theory of music are taught in schools, the art of the country would be raised to a higher level." The book is planned as a means of teaching these laws and theory by progressive exercises, so arranged as to progress from the simple problem to the more advanced and complicated. Eighty-six charts are

added to the book on which the student may work out the various problems in color mixing. A valuable and instructive method in accordance with the latest discoveries in color both from the scientific and artistic standpoint.

♦ ♦ ♦

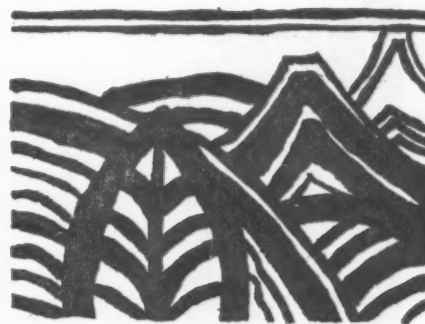
"A Method for Creative Design" by Adolfo Best Mangard, Alfred A. Knopf, publisher. An unusual method for developing a primitive or child like type of design, employed by the art department of the University of California, with the idea of developing a purely American type of design.



Lois E. Legan



Marjorie C. Stenzel



Bernice Benmen

RAIN AND SNOW

Rose M. Acker

East High School, Rochester, N. Y.

WE began our work in the fall with the study of spacing, as an introduction to design. Lines of different widths were placed in pleasing relation to each other. The start was made with charcoal and the result inked with the brush.

This was followed by borders made with groups of lines and dots, using pen and ink. Then we tried our hands at making some "real" designs, with a landscape or sea motive as the inspiration. There were limitations to this problem, otherwise we might have just drawn pictures.

In the first place each one must have an idea which he would like to carry out, as hills and trees, with the hills dominating, or with the trees the main feature. A little house might be added for interest. A wave, with a ship, appealed to some.

This problem was to be worked out with lines or bands of different widths, the space between the bands always being considered. Each element in the design was to contrast with the other parts, either thru the width of the bands, the character of the bands, or their direction. Also, there was to be a "rest" space, some place in the design.

After the designs were worked out in charcoal, the students copied them on manila paper, using one bright color for the portion they wished to accent, and repeating that color somewhere else. The second color used was the complement, grayed and darkened in some cases.

The suggestion for this problem came from an article published in *Design-Keramic Studio* two or three years ago.

The next problem was worked out in the second term. Some of the students had been in the class the first term, and some had not. This was not our first problem. I called it "Rain and Snow." One summer at Columbia we worked out such a design and I found it an interesting way to create a design.

Each student made a list of ideas which occurred to him when he thought of "Rain" and also when he thought of "Snow." We tried to think of the unusual and interesting, but imaginations do not all function equally well. From his list, each student selected one idea for "Rain" and one for "Snow." Then they drew an 8 inch square, which could be divided diagonally or from the center of each side, making four equal sections.

It is one thing to say "make a design," and quite another to do it. How were they to represent "Rain and Snow" and not draw pictures? "Snow" suggested spots, flakes or snow clad hills, while "Rain" brought to mind lines and dots. With these suggestions as a foothold for the poorer students, we set forth.

One of the two ideas was to be worked out in one-quarter of the 8 inch square, as a design based on curved lines, and the other was to have angular or straight lines dominating. One design was to show smaller space divisions than the others. They began by planning the two or three big divisions first. Some used three and some four values. After the two designs were made, they were repeated diagonally, and sometimes turned up-side-down, for the sake of rhythm.

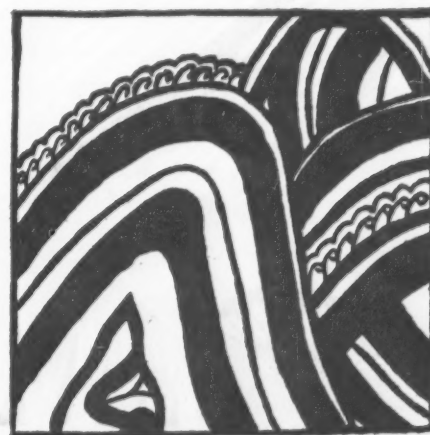
Designs such as these might be worked out in batik for sport handkerchiefs.



Mildred Wallace



Margaret H. Schanz



Florence Cuykendall



Margaret Soules



Dorothy Cohen



Marguerite Struke



Anna Bullis



Bayliss Munger



Margaret Schanz



Anna Bullis



Marjorie Stenzel



Margaret Soules



Alice Reed



Margaret Schanz



Vase



Plate

Background, Black or Blue Black; Headdress, Yellow Green, Sequence of Yellow to Orange; Gown, Turquoise to Yellow Green Sequence; Remainder of Design, Lavender, Lavender Green



Creamer, Russian Motif



Pitcher

Background, Blue Green; Figures (flesh) Light Mustard Color; Headdress, Orange Sequence to Magenta; Gowns, Orange to Brilliant Yellow Repeat Color in Handle

PANEL DESIGN—INTERPRETIVE TREATMENT

*1st Year, 2nd Term**Orel L. Adams**Art Director, Rochester, N. Y., Schools*

THE extension course in "Color and Design" receives new entrants in the middle of the year.

It is of course impossible to make up back work so this problem of the decorative panel was given because it included nearly all of the principles covered the first term.

The aim was to encourage individual expression of imaginary ideas, and to arouse the students to a realization of their own latent powers in the creative world of design. Therefore, no pictures or examples of work were shown the class.

All were asked to think of simple leaf shapes which were similar to tree forms in mass, because the mental image of a leaf was easier for all.

These were sketched and one chosen and enlarged to suggest an imaginary tree silhouette.

The new problem then was to arrange the tree form within a rectangle so as to suggest a fixed object with beautiful lines balanced by characteristic surroundings. The whole to be an example of occult balance.

The ground could be merely suggested or worked out in detail.

With the additional thought in mind of radiation from a point, an interesting pattern was worked out within the enclosing tree form, showing an appreciation of nicely spaced margins or bands, and areas with the edges made interesting and beautiful.



Panel Design, First Year—Milliman
University of Rochester, Extension Course
Orel L. Adams, Instructor

Then a band or border was introduced to provide a pleasing finish to the panel.

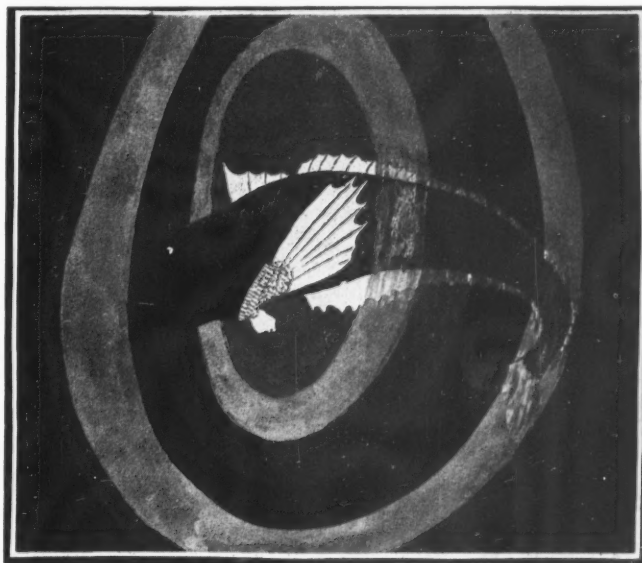
A color scheme was selected from a beautiful print. The object in the students mind, while hunting for one, was to select only those having unusual color combinations.

The game of when and where to place colors in full intensity to balance with darker or duller colors was played to the end of the lesson.

The Devroe Show card colors were used in coloring the panels.



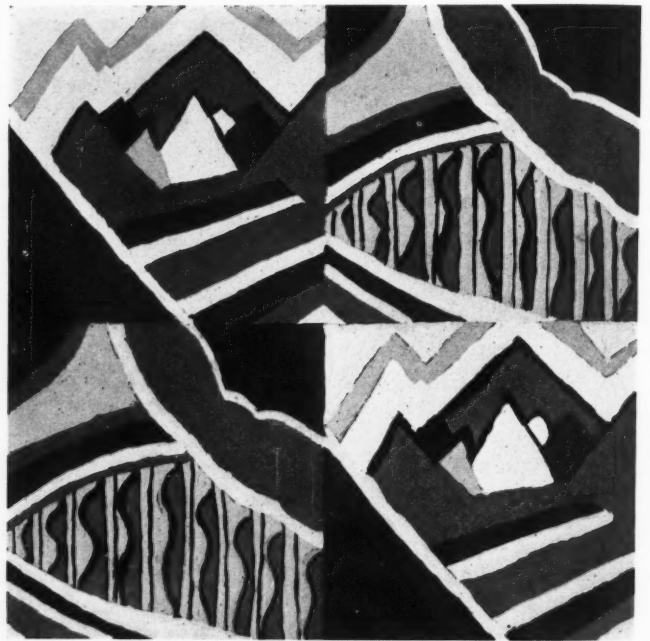
Panel Design, First Year—F. Spaulding, University of Rochester, Extension School. Orel L. Adams, Instructor



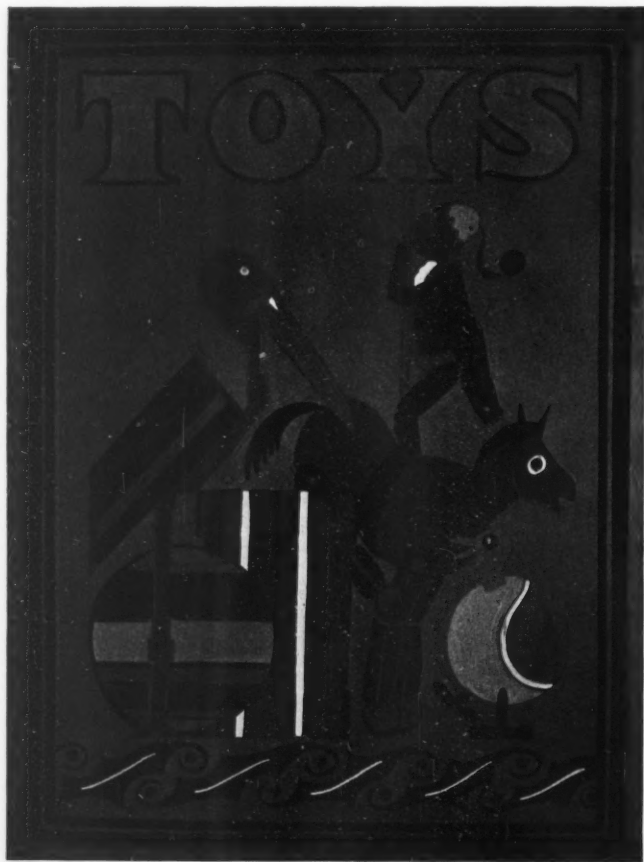
Fletcher H. Carpenter, Instructor
East High School, Rochester, N. Y.



Florence Cuykendall



Stark



Bob Eddy



Tozo

Designs by Pupils of East High School, Rochester, N. Y., Florence M. Cramer, Instructor



SOMETHING NEW IN DINNER WARE

Walter Karl Titze

HAVE you noticed the lovely dinner ware that the English factories are sending to us? While the ware in itself is very crude the designs are so new and free in handling, that they are a joy.

Let us take a fine grade of German or Japanese china, and build upon it, a simple design much as I give this month.

We may carry out the design in yellows, browns and violets. We may use different values of blue. I suggest that

all design as reproduced be in one value with the hills and the water in one or more values that keep the color balance. Use very little gold or better, no gold at all. If you have had luck in the dry dusting of color, use this method, especially for the bands and larger spaces.

Suggestions at bottom of page as to placement of design on different shaped articles of the set. When the cup and saucer is decorated as shown in sketch, apply the center medallion to the center of the saucer. A unique idea would be to use several different designs much in the same drawing, on the different objects. Use one medallion on all the dinner plates—another drawing for the salad plates, etc.





Porcelain Toys designed by Lois Rhead, Zanesville, Ohio

A FIRST YEAR IN TOYMAKING IN GRADE VI— GLOUCESTER, MASSACHUSETTS

Sara G. Houghton

MODERN educators are not satisfied with the general statements that "toymaking is educational in value," "trains eye and hand," etc. The teacher must be specific and show results.

I am describing, here, a certain phase of toymaking, with the consequent results.

It must be understood that this work was entirely new to our teachers, and that the problem was dealt with according to conditions. The time allotted was ninety minutes weekly. But the children worked before and after school; at home also, they were so enthusiastic.

The subject of toymaking may so easily be badly taught.

I decided that the main point, at first, was to establish the fact that a well-made, simple toy, good in color and design, is better than a dozen carelessly thought-out and wrought-out toys.

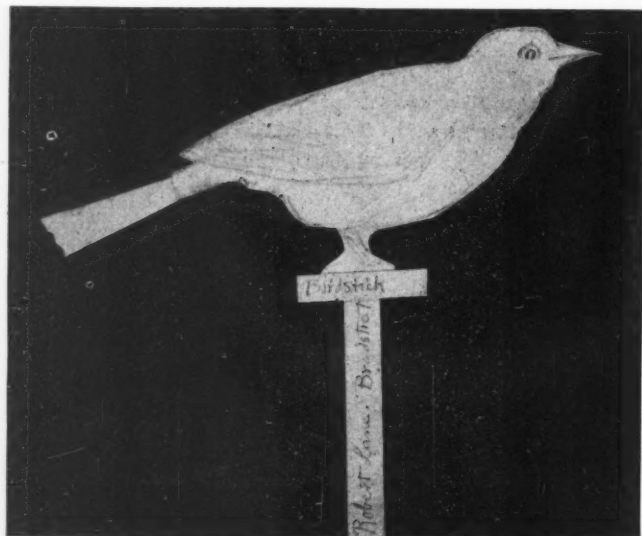
The cheaply made, frail and gaudily-colored American toy of commerce, speaking generally, forgotten in an hour, for something equally bad, but new, is detrimental to child character, because of the poor design and color, and because the child instinctively realizes that it has no intrinsic value; it is not a thing to be treasured and valued; it has no merit of handwork or plan.

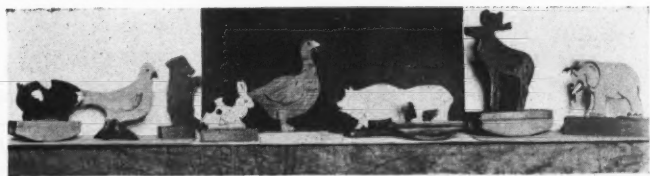
The child's interest and enthusiasm in the subject of toymaking gives the teacher a wonderful opportunity to let the child learn by doing, a most effective method in educational ends. The work is within his mental grasp and constructive ability. But a child has a tendency to rush ahead, to get a thing done, so that he may see the result as quickly as possible. Right here is the chance to lead the children to see that care and accuracy do *pay*, in toymaking, as in other things. Children are reasonable little beings. A little suggestion, correction, and experience, and the class is soon trying to use care and thought, and to attain skill in construction.

To work with a number of children means that you must be quiet and systematic yourself; plan carefully, act promptly, and insist upon accuracy of detail. It also means a cheerful spirit in the classroom, a true courtesy toward the children, and a real consideration of their work. They will repay you in kind,—and skill in construction, and good work in color will come more readily.

Our teachers were so interested that they gave, voluntarily, a long period a week, after school, learning to make toys themselves, with the supervisor. This work cannot be done unless the teachers are thus willing and prepared.

We had for equipment for each pupil, a foot ruler, a coping saw, with fine and coarse blades, fine and coarse sandpaper, a sharp medium pencil, a paint brush. The class equipment was—round-nose pliers, square-nose pliers, hammers, half-round wood files, drills, color-pans. We also used scissors, compasses, nails and brads, glue, and wire. Oil-





color paints, of the cheaper "decorative" make, with turpentine and shellac, were needed also.

For wood, we used country-pine, from the local mill, mostly of $\frac{1}{2}$ " and $\frac{3}{4}$ " stock. The children brought to school a considerable supply of boxes and of thin wood, as well. Later in the work, some three-ply wood, easy to work, was furnished.

For the first work I decided to use some good animal patterns for the children to trace around. These were cut from oak-tag, and were used in several classes, exchanging from room to room. Some leeway was allowed in the decorative part of the work—in drawing the features of the animals, and in individual planning for the assembling of a toy. A boy was expected to plan a platform or mount to suit the size and shape of his toy. Several good models of finished toys were previously shown to the class, the children examined and discussed them.

Having the pattern correctly placed on the wood, the grain of the wood running lengthwise of the wood where the parts of the pattern are narrow, for the sake of strength, was shown. Also the economical use of material, arranging the patterns to cover all the surface-space of the board, and, usually having straight edges of pattern on straight edge of board. Dimensions for platforms and mounts were placed on the blackboard after class discussion. The grain of the wood should run lengthwise, not crosswise.

A demonstration of sawing-out was then given by the teacher. Each desk was fitted with a "bench-pin" or saw bracket. The wood was placed on this, pattern-side up. The saw-bracket was clamped to the desk. The children sat, or stood, as most comfortable—changing position—to get at the work. The left hand held the work, while the right hand operated the saw, up-and-down, within the V-shaped opening in the bench-pin. The points of the teeth of the saw blade should always point toward the handle of the frame. The frame is held with the handle down. The cutting is done on the downward pull. The blade should be kept perpendicular to the face of the wood. Never force the blade. Keep right to the line. Keep the blade going up and down, for freedom of movement, especially when turning corners. In removing blade, do not twist, or let it hang. To saw an opening; bore a hole in middle part to be removed, and insert blade through the hole. Place blade in frame, and saw out. Try your best to saw a good finish, as far as possible. Use file, rough sandpaper, fine sandpaper, in order named, to finish all edges, and rough portions. The processes of assembling and fastening were equally thoroughly taught. The toy was placed feet up, a center-line ruled, and brads or nails spaced accurately with relation to center-line on platform. A thin coat of liquid glue was brushed on the parts to be fastened, before nailing together. The teacher said that no carelessly made toys could be painted. So everyone tried hard to have a good toy, well made.

In all class-work, the color was kept either monochromatic; or analogous—in conformance with the "Art Outline" for Grade VI. The "flat-coating" process was taken as a class problem. The teacher showed how to mix and apply

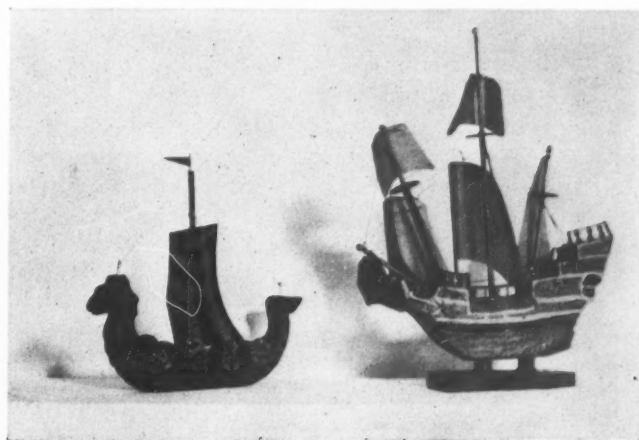
the colors, using a flat 1" brush and caring for smoothness of effect, avoiding rough edges, and running streaks, filling the pores of the wood completely. A second coat was applied if necessary, drying between coats.

The "lining" process consisted of marking the eyes, ears, etc., in Black paint, with a fine brush. These markings were conventionalized and made as simple as possible. To finish, we gave the toys a coat of shellac, or of white varnish.

With more time, another year, I should let the children design all toys themselves, now that the teachers understand the work. Some of the rooms have begun to do this already, making adaptations, and original designs too.

The using of the proved animal patterns, however, has not resulted in deadening the children's powers of invention. On the contrary—and the definite ideas of good craftsmanship and simplicity of design have given courage. To get original designs I proceed as follows: Study the characteristics of an animal shape. The children try to realize that we do not want to make a "realistic-model". We want to make a wooden dog for a toy. For instance, we studied pictures of collies. We talked about the characteristics of the collie. He is graceful and alert. He has thin legs. We made sketches from a live dog. We cut paper shapes of collies from light colored paper, and placed them against black paper. We decided that it would not make a big sturdy top; it would make a small ornamental toy, or possibly a paperweight, if mounted on a rather thick base. We must use thin wood, and fasten the toy together with thin wire brads and glue. The feet must be on a level line. The outline must be just as simple as could be, and look like a collie. The children were allowed a second or third try with the paper silhouette pattern, with corrections and suggestions. Finally the actual "toy-size" patterns were made from oak-tag, and mounts were planned and dimensioned. One thing at a time was taught, and when that was mastered, various adaptations were suggested.

We used an analogous color-plan derived from the collie's actual color—a medium tint of Orange for the body—a shade



of Orange for the mount—white markings, with black features.

The fact that there is artistic value in toys of this kind, however simple, is going to affect the children's taste to a degree, and it should influence a child against gaudy and outrageous design and color, with no plan.

In all this work, system is absolutely necessary. Proceed from the "laying-out" process to the actual manual "working-out" process, and be sure that both are correct, before assembling the toys. Insist upon good craftsmanship at the very beginning.

It goes without saying that right care of material teaches neatness and order. Have a cabinet, or shelves, or even a large box, for class material and tools. Each child should have a box of his own also, for his personal material and toys. Cover desks with oil cloth, or newspapers, when painting. Keep tools and brushes cleaned, and cared for. The children themselves should distribute and collect, and be responsible for the care and condition of materials.

I do not claim that good toymaking forms good habits in all else, but, when entered into so wholeheartedly as our children did, out of school, and at home, and at all times, it materially reduces the opportunity, inclination, and time for mischief.

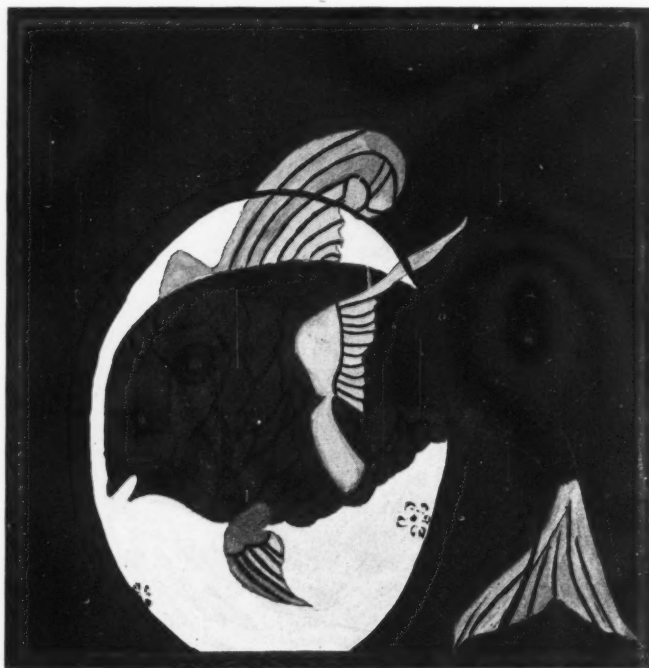
Indirectly, the efficiency that they gain helps in other things, and tends toward the foundation of habits of order and planning. Good craftsmanship requires mental concentration.

Proper "laying-out" of plans, and assembling of toys, requires power to judge and select and plan.

These things cannot be accomplished in a class-room without good team work and good management, both of which are certainly essentials of good citizenship.

As one of the children said, "We don't do it just for *fun*, alone. We are learning to plan."

NOTE:—The accompanying photographs, etc., show some of the actual work of the children. They illustrate the different kinds of toys, including their original adaptations and designs.



Fish Panel by Pupil of East High School, Rochester, N. Y.
Fletcher H. Carpenter, Instructor

DECORATIVE FISH

*Fletcher H. Carpenter, Art Teacher
East High School, Rochester, N. Y.*

It was possible to obtain a number of excellent plates of fish, done in pencil, from the nearby art museum. From these a careful drawing in pencil was first made. The drawings were then traced and developed into a decorative style.

A Japanese print of a fish done in the same way was placed in front of the class. From this they saw how their fish might be simplified.

The colors were obtained from color schemes cut from magazines. Show card colors were used on bogus paper.

♦ ♦ ♦

BEGINNERS' CORNER

Jetta Ehlers . . . 328 Belmont Avenue, Newark, N. J.

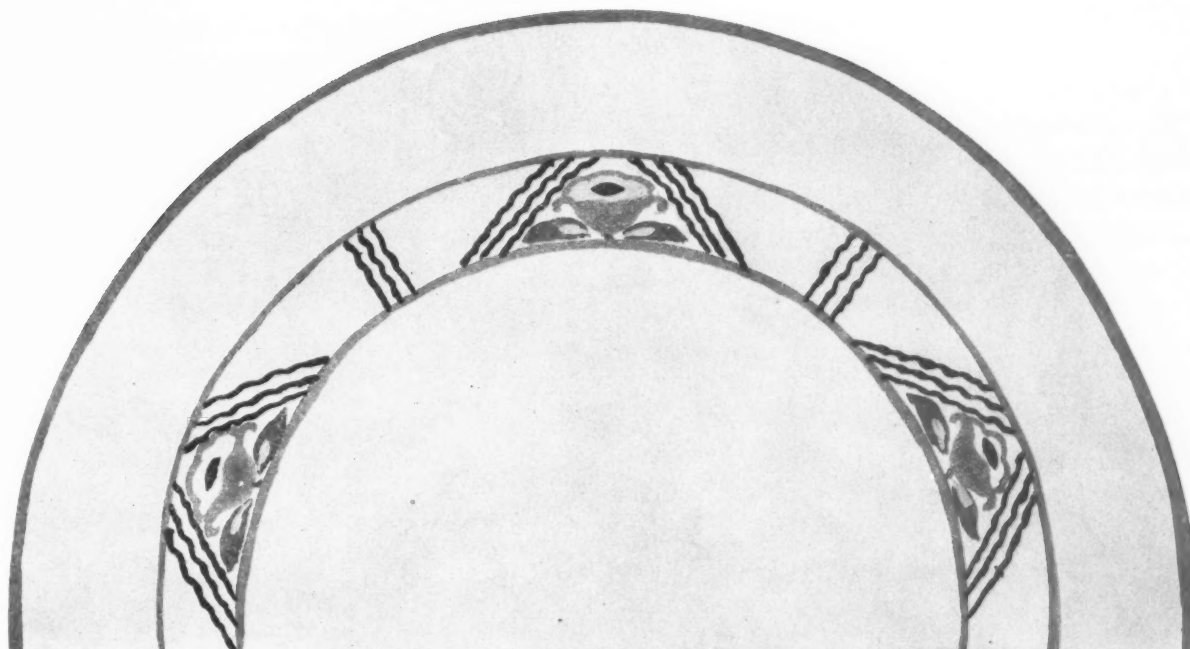
AN ENTREE PLATE

WE will plan one more problem for the dinner service which we recently have been considering and add a plate for the entree course which may be included in our list of "specially nice" pieces which go to make up a set. The ordinary plate for this purpose measures seven and one-half inches and may be used for desserts or salad as well.

In planning the design two things were kept in mind. First, a less commonplace arrangement of the border, and secondly, a suggestion of the angular in its construction. Those who are in the front rank as designers declare the softly flowing line to be too effeminate and lacking in virility. If you notice some of the more advanced posters and magazine covers you will discover this quality of the virile line much in evidence. One may not like some of it, but there is a certain something which arrests one's attention and speaks of a new interpretation of beauty. We must remember in considering any new movement that the average



Anna Bullis



human being wants to go on thinking just as he always has thought, and resents change and new vision. Every inch of progress has been made fighting this inherent tendency, and I sometimes feel that women are the most difficult in this respect. Do not be afraid to venture forth on new paths if you wish to grow and not stand still and stagnate.

The design given for this problem may be carried out in color, but if you are using the plates with a gold set it will probably be best to do them in harmony. So that we may have a little variation, I am suggesting that you use Gold, Green Gold, and Green Gold Bronze. This will make a rich-looking plate and will go nicely with the touch of Green in the after-dinner coffee cups which were given in the November number.

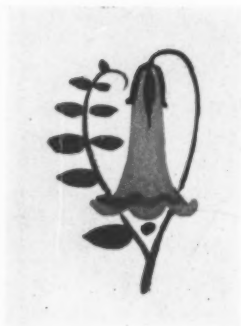
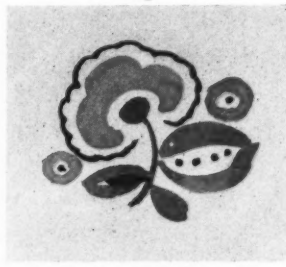
A very delicate tinting of Ivory is to be used on the plain part of the rim. The Green Gold and the bronze come prepared exactly as the ordinary gold and are mixed and applied in the same way. The Green Gold Bronze will give the best results if applied lightly. Do not pile it on or it will be streaked when fired and difficult to burnish. It will take a harder polishing than either of the other golds and will not be so lustrous, but will have a rather dull but rich finish. Be careful in working to not carry your brush from one gold to another without first cleaning it. It is best to work right through with one, laying it in wherever it is called for, and much the best to keep a separate brush for each. The same precaution must be observed in regard to the palette knife. Clean thoroughly before going on to the next gold.

The band is to be divided into five sections. If you do not possess a plate divider be sure and invest in one, which you may do at the outlay of a very small sum. The advertising

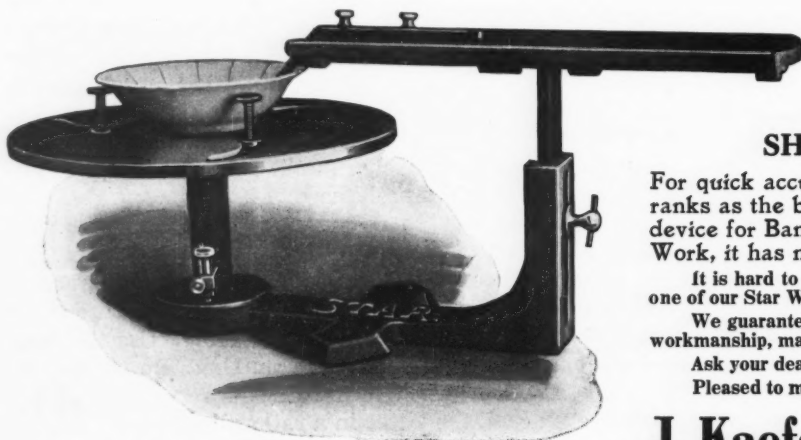
pages of Design-Keramic Studio will give you the necessary information and you will save yourself much time and trouble in its use. After the tracing has been completed the design should be gone over with India ink, which in turn should be rubbed down with fine sandpaper. The first step in the work is to do the tinting, for which you will use a mixture of Yellow Brown and Albert Yellow, about equal parts of each. Apply this in a very delicate ash. If carefully done it is possible to dispense with padding. Use a number six or eight square shader, and avoid an excess of oil, laying the color on with smooth clean strokes of the brush. Clean off any of the tint which may have gotten over on the pattern, using for this purpose a bit of clean paint rag.

To proceed with the design, lay in the small floret, using Gold for the flower, and Green Gold for the leaves and the wee bit of stem. The spot in center of the flower and the wavy bands are of Green Gold Bronze. The straight bands and that on edge of the plate are of the plain Gold. The design calls for two paintings and firings. If desired the design may be done entirely in Gold, but you should use the Ivory tinting with it just the same.

Our main points then, are: Do not guess at making your divisions; obtain a good plate divider and save your time and your patience. Do not carry one gold into another as you work. Keep separate brushes for each if you can, or wash the brush carefully before proceeding. Use the same precaution with the knife used for mixing. Do not pile on the golds, especially the Green Gold Bronze. Lay it on in a smooth even coat, the latter in a rather light one.



Florets—Jetta Ehlers



Patented June 27, 1916

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